

Bibliographic Notes / Notes techniques et bibliographiques

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

☐ Coloured pages/
Pages de couleur

☐ Pages damaged/
Pages endommagées

☐ Pages restored and/or laminated/
Pages restaurées et/ou pelliculées

☒ Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées

☐ Pages detached/
Pages détachées

☒ Showthrough/
Transparence

☐ Quality of print varies/
Qualité inégale de l'impression

☐ Continuous pagination/
Pagination continue

☐ Includes index(es)/
Comprend un (des) index

☒ Title on header taken from:/
Le titre de l'en-tête provient:

☐ Title page of issue/
Page de titre de la livraison

☐ Caption of issue/
Titre de départ de la livraison

☐ Masthead/
Générique (périodiques) de la livraison

below/
ci-dessous.

22X			26X			30X		
☐	☐	☒	☐	☐	☐	☐	☐	☐
20X			24X			28X		32X

The copy filmed here has been reproduced thanks to the generosity of:

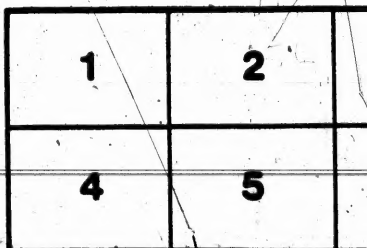
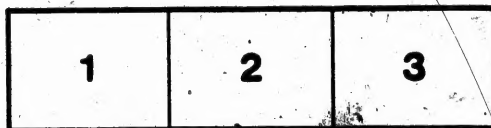
Stratford Perth Archives
Stratford, Ontario

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol $\rightarrow$ (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exer
géné

Les in
plus g
de la
confo
filma

Les ex
papier
par le
derni
d'impr
plat,
origin
premi
d'impr
la der
empr

Un de
derni
cas: l
sym

Les c
filmé
Lorsq
repro
de l'a
et de
d'ima
illustr

thanks

L'exemplaire filmé fut reproduit grâce à la
générosité de:

Stratford Perth Archives
Stratford, Ontario

ality
bility
e

Les images suivantes ont été reproduites avec le
plus grand soin, compte tenu de la condition et
de la netteté de l'exemplaire filmé, et en
conformité avec les conditions du contrat de
filmage.

filmed
on
mpres-
All
on the
es-
rinted

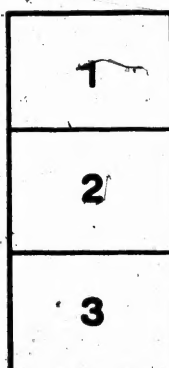
Les exemplaires originaux dont la couverture en
papier est imprimée sont filmés en commençant
par le premier plat et en terminant soit par la
dernière page qui comporte une empreinte
d'impression ou d'illustration, soit par le second
plat, selon le cas. Tous les autres exemplaires
originaux sont filmés en commençant par la
première page qui comporte une empreinte
d'impression ou d'illustration et en terminant par
la dernière page qui comporte une telle
empreinte.

e
ON-
D").

Un des symboles suivants apparaîtra sur la
dernière image de chaque microfiche, selon le
cas: le symbole $\rightarrow$ signifie "A SUIVRE", le
symbole ∇ signifie "FIN".

t
to be
d
ft to
s
the

Les cartes, planches, tableaux, etc., peuvent être
filmés à des taux de réduction différents.
Lorsque le document est trop grand pour être
reproduit en un seul cliché, il est filmé à partir
de l'angle supérieur gauche, de gauche à droite,
et de haut en bas, en prenant le nombre
d'images nécessaire. Les diagrammes suivants
illustrent la méthode.



	2	3
	5	6

72.27.382 (F)



E.W.G.

The Antigone (Sophocles),

BY THE
STUDENTS OF TORONTO
UNIVERSITY.

Under the immediate patronage of their Excellencies The Governor-General and the Countess of Aberdeen, and His Honor The Lieutenant-Governor and Mrs. Kirkpatrick.

CHOREOI—(Guarantors):

MRS. ALEXANDER CAMERON,

MR. GEORGE GOODERHAM,

MR. WILLIAM MULOCK, Q.C., M.P.

Vice-Chancellor of the University.

THE HON. FRANK SMITH.

Thursday,
February 15th,
1894.

ARGUMENT.

LAIUS, King of Thebes, had been warned against marriage, but rashly and recklessly he disregarded the warning. The son born to him, Oedipus, was taken away to a foreign land and adopted by its king and queen for their own son. Being warned that he was fated to kill his father and marry his mother, he endeavored to avert this doom, but from a like rashness, in his haste to prove the warning false, he left his supposed parents, came unwittingly to his former home, killed Laius in a random quarrel, and married Jocasta, his mother, before enquiring whether his reputed parents were his real parents or not. The same fault of blind recklessness destroys his sons, Eteocles and Polynices, who quarrel about the succession to the throne, and fall by each other's hands in battle. From the same fault Antigone hastened to bury Polynices' body, without seeking to win thereto the consent of the king, her uncle Creon, who had forbidden

the burial, because Polynices had fallen while leading an invading host against his country. From the same fault Creon, blind to everything except the obligation to punish disloyalty, persists in refusing burial to Polynices, and in condemning Antigone, when she attempts to bury her brother, to death by starvation. Antigone in her haste at once commits suicide. Creon, after his first passion has spent itself, is frightened by the blind prophet Teiresias into relenting. But his relenting is too late to save her, and meanwhile her death destroys Creon's son, her lover and cousin Haemon, who kills himself over her body. His death in turn is a fatal blow to his mother, the Queen Eurydice, who has lately lost in war her only other son, Megareus, and a third suicide follows. Creon is left childless and wifeless; he has learnt the lesson that prudence is the larger part of happiness, but he has learnt too late, and the curse of rashness has destroyed the whole royal house in both its lines.

Cast.

KING CREON
HAEMON
PROPHET
WATCHMAN
FIRST MESSENGER
SECOND MESSENGER
CORYPHEUS
ANTIGONE
ISMENE
QUEEN EURYDICE
MAIDS OF HONOR

KING'S GUARD

PROPHET'S BOY

MR. K. D. MACMILLAN, '94.
" W. P. REEVE, '95.
" P. J. ROBINSON, '96.
" H. J. SISSONS, '94.
" C. P. MEGAN, '95.
" R. H. COATES, '96.
" F. E. BIGELOW, '94.
MISS HUNTER, '95.
" DURAND, '95.
" STEEN, '95.
" NEELANDS, '96.
" BURNHAM, '96.
MR. G. H. LEVY, '94.
" W. M. BOULTBEE, '94.
" D. JAMES, '94.
" J. DODDS, '96.
" D. R. GRANT, '97.

The Stage Chorus.

MR. T. BLYTH, '94.
" W. CURRIE, '95.
" T. DOCKRAY, B.A., '91.
" J. H. FIELDING, '94.
" F. B. GOODWILLIE, '94.
FLUTE PLAYER,

MR. W. B. HOWELL, '94.
" W. KNOX, '94.
" D. B. MACDONALD, '95.
" W. H. MERKLEY, '94.
" J. L. MURRAY, '95.
MR. J. M. NICOL, '97.
" F. S. PEARCE, '95.
" F. D. ROXBURGH, '94.
" D. RUTHVEN, '96.
" C. YOUNG, '97.
C. CHAINEGREEN, '96.

The Chorus.

MR. W. BLAKE, B.A.
" W. BURTON, '94.
" A. BOULTBEE, M.D.
" W. N. BELL, '94.
" E. D. CARDER, '95.
" W. CRONYN, '95.
" C. CAMPBELL, '96.
" W. P. COHOE, '96.
" J. H. EDMISON, '97.
" A. FORRESTER.
" J. F. FOTHERINGHAM,
B.A., M.D.
" W. H. GILLESPIE, '94.
" R. GRANT, '96.
" HAGGARTY, B.A.

MR. J. E. JONES, B.A.
" A. LINDSAY, '95.
" H. A. LITTLE, '94.
" A. T. LITTLE, '97.
" R. N. MERRITT, '97.
" C. MITCHELL, '94.
" A. E. McLAUGHLIN,
B.A.
" C. McPHERSON, '96.
" R. F. McWILLIAMS, '96.
" A. S. McKAY, '96.
" T. McCRAE, B.A.
" W. S. McKAY, '97.
" R. E. MANNING, '94.
" F. McCONNELL, '95.
MR. A. McALLISTER, '93.
" S. G. PARKER, B.A.,
M.D.
" W. H. PEASE, '94.
" STACKBLER, '97.
" L. F. STEVENS, '9.
" E. J. SHIRLEY.
" D. B. TAYLOR, '95.
" G. W. TAYLOR.
" H. T. WOOD, '95.
" G. WISHART, B.A.,
M.D.
" I. L. HYLAND, '95.
" T. M. WILSON, '95.

AND MR. W. H. ROBINSON AND PROF. RAMSAY WRIGHT.

CONDUCTOR,

MR. F. H. TORRINGTON.

CHORUS MASTER,

MR. W. H. ROBINSON.

BUSINESS MANAGER,

MR. I. E. SUCKLING.

THE MUSIC.

THE Music of Mendelssohn, written for Donner's German translation, was adapted to the Greek by Professor Ramsay Wright, in 1882, for the former representation. That was the first occasion on which it was sung to the original language.

THE COLORS and DRESSES.

The black and yellow of *Antigone and Ismene* are the colors of *Greek Mourning*. The netted shawl of *Teiresias the Prophet* is as close a representation of a Greek Prophet's dress as our knowledge of its details permits. *The Watchman* is essentially a clown and a rustic,—a shepherd more than a soldier. He is accordingly dressed in a coat of hair-cloth and wears a sheep-skin for a cloak. *The White (without purple)* is the dress of a Queen sacrificing to the gods.

NOTE.

The Stage representation is under the direction of Mr. H. N. Shaw, B.A. Prompter, Mr. J. C. Breckenridge, '93.

